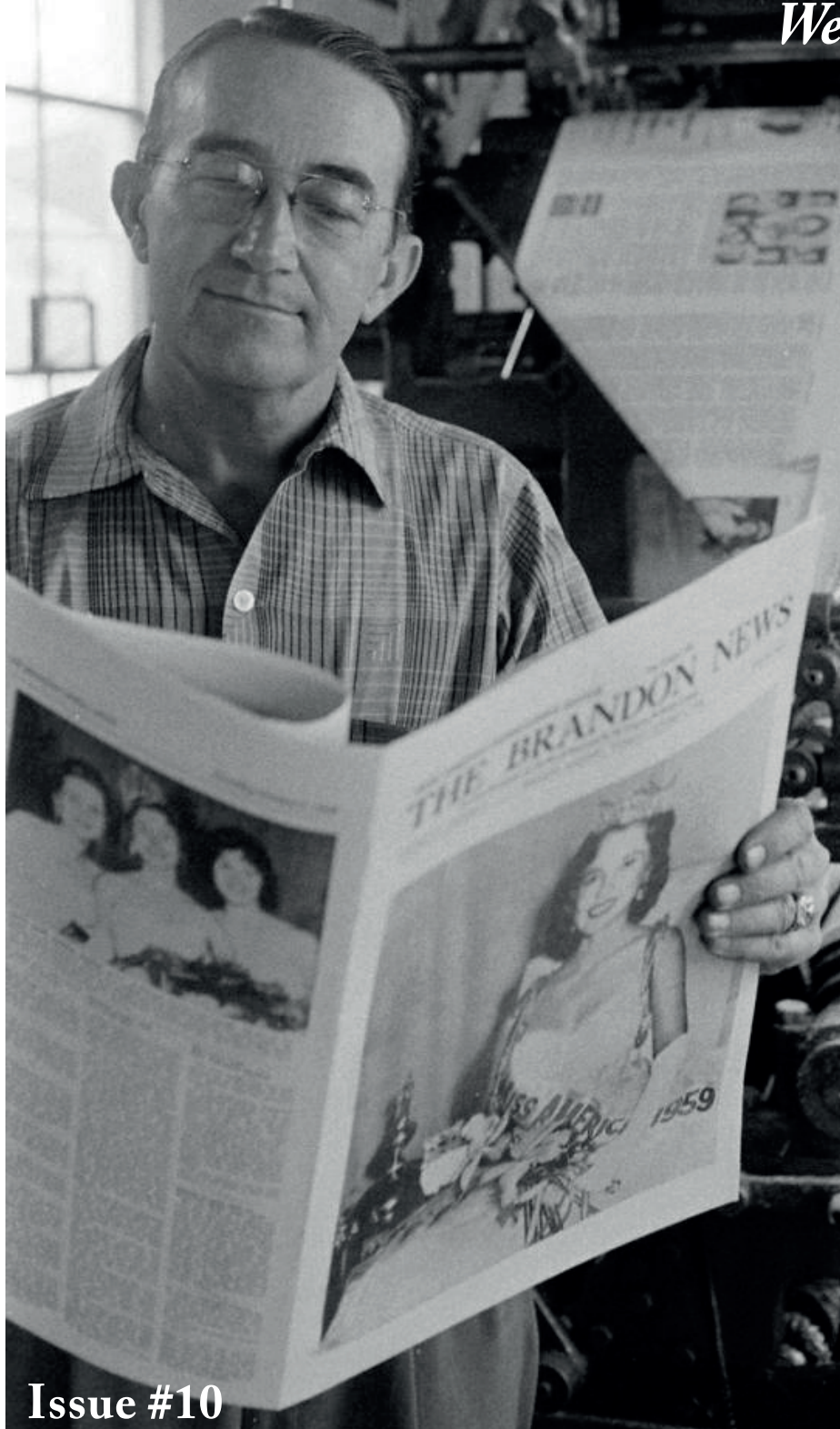


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The Glenunga Dispatch

*Welfare Doesn't Make
People Lazy
Page 10*



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Contents

26 May, 2021

04 Film & Media

Insight on the Johnny Depp Trial

By Alfonso Lafosse

06 Opinion

In Complete Intolerance of Margaret Court

By Charlie Stamatogiannis

09 Op-Ed

Vale Olympia Dukakis

By Luke Reichstein

10 Politics

Welfare Doesn't Make People Lazy

By Alex Brown

12 Technology

A Call for Free Software

By Anton Ivanov

14 Film & Media

Mainstream Cinema Has Something to Learn from Television When It Comes To LGBT+ Representation

By Akshara Radhakrishnan

18 Film & Media

Marvel's Blockbuster Serum

By Chetan Changalasetty

19 Film & Media

Minari - A Family's Assimilation

By Zac Briffa

21 Politics

A Fiery Sky Over Israel

By Amin Slee

22 Film & Media

A Miracle Drug Trial Gone Wrong?

By Max Lock

24 Politics

Threat Level COVID

By Vidhi Vira

25 Poetry

Editor-in-Chief's Note

Dear Staff, Students, and Community Members,

We're back!

The Glenunga Dispatch has commenced its publishing season. It has been a long time coming, so we thank you for your patience and support... I'm going to stop right there actually. I'm not going to lie to you, I know very well that in high school all of us are very busy and very much appreciate how reading the school newspaper is not one of our priorities. I am not oblivious to this fact. What I will say however is that, does this mean journalism should stop? Does this mean that as individuals who are committed to speaking our minds and writing our hearts out, we should stop because we have no one to read what we say? The answer is simply no.

If journalists didn't report, the principle of free speech and holding government and power accountable would not exist. If journalists didn't report, anybody who missed the baseball game wouldn't know the score. Information is crucial to our society because information gives people - ordinary people - the power to do great things and know great things. It leads to inspiration, learning and experience.

What we do here at the Dispatch is write about what should be known, and of course we can't cover everything, that is why we want you to join us. We are starting a new initiative called the **People's Section**, where we ask the school community what they think we should write about and report, and one or more of our amazing writing enthusiasts will take on the job! Glenunga is an international minded school with amazing opportunities, the Dispatch is just one of them, and we want you to be a part of what we do! This year, we have more writers, more editors and more focus on our goal of amplifying student voice and letting students customize their say. It is a mission that is always hard to accomplish but we are more excited than ever to try.

As I write this first editorial back, I know that many people will not be reading this. But on the off chance that you are, I hope that you enjoy reading the rest of our tribune and that it inspires you to read further about something, learn something, or even want to get involved.

As always, thank you and I hope that you will put your belief in the power of the press!

Sincerely Yours,
Amir H. Alikhani
Editor-in-Chief

P.S

For anyone who remembers my last editorial, I took a leave of absence from the paper which at the time I thought was permanent, however a series of events has led to my return and personally cannot wait to publish all of the amazing articles, photographs, illustrations and contributions that the Dispatch team has to offer. It's good to be back; stay tuned.

In May 2016, Amber Heard, a 30-year-old entertainer, showed up at a Los Angeles court looking for a restraining order against her husband, the Hollywood star Johnny Depp. As she left the building, she ended up encompassed by photographers, journalists and film crews. On her cheek was what gave off an impression of being a mark. The court was likewise demonstrated photos of what resembled facial bruising.

She guaranteed Depp had “violently” assaulted her and in a wrath had tossed a cell phone at her face with “extreme force”. There were additionally charges of different occurrences of abusive behaviour at home. She said she had persevered through “excessive emotional, verbal and physical abuse” and “angry, hostile, humiliating and threatening assaults”. Depp denied the maltreatment. The restraining order was granted and since, the marriage has been over.

After four years the couple were back in court, however this time in London. Yet, this was not Amber Heard’s case - she had not decided to be here. This was a libel action Depp had brought against a British paper, The Sun. At the core of the case was his attestation that

the claims of actual maltreatment were an “elaborate hoax”. Depp utilised a standout amongst other known lawyers in the nation to attempt to demonstrate the cases were false.

The Royal Courts of Justice are gigantic, gothic and profoundly grave. It’s a position of stone curves and quieted tones. Furthermore, in July it was practically empty. I state practically, because on the grounds that there were a couple of individuals - a small bunch of journalists rushing through security, and furthermore waiting in the foyers and entries, a dispersing of Depp fans. At around 10:00 every day his fans would assemble at the entryway to Court 13. As Depp strolled past they would offer messages of help and, towards the finish of the case, he was seen giving them each, the heartfelt embrace of a hug. A little serenade of “Johnny, Johnny” could be claimed to be heard as he strolled into court.

It was anything but difficult to fail to remember this was a defamation fight among Depp

and News Group Newspapers, the distributors of The Sun, in light of the fact that nobody from the paper was called to the witness stand. Dan Wootton, the columnist whose article had said there was “overwhelming evidence” that the star was a “wife beater” was not even on the rundown of 79 names referred to in the preliminary’s reports.

The case started with an email trade about the dangers of addiction among Depp and Sir Elton John and afterward proceeded with references to a baffling cast of characters. James Franco, Marilyn Manson, Elon Musk, Winona Ryder, Kate Moss and Vanessa Paradis were all visitor stars in a story that took a private universe of the Hollywood A-rundown and blew it apart.

Insight on the Johnny Depp Trial

By Alfonso Lafosse

Page 4



Amber Heard was 22 when she met Johnny Depp on the set of the film *The Rum Diary* in 2009. He was in a long-term relationship with vocalist and actress Vanessa Paradis. Heard's wife at the time was the artist Tasya Van Ree. After two years, Heard was living with Depp in a penthouse in midtown LA, Depp having split from Paradis, his wife of 14 years. Heard and Depp wedded in February 2015, and a little more than a year later it was finished. From that point forward, Amber Heard has become a vocal campaigner on the issue of domestic and sexual abuse. The UN Human Rights Campaign named her as a Human Rights Champion for her work advancing women's rights. She turned into an Ambassador for Women's Rights for



the American Civil Liberties Union (ACLU) and she has given talks and written in the *Washington Post* and *New York Times* about her experience of abusive behavior at home.



Later on it was announced that Amber Heard admitted to have attacked and abused Johnny Depp several times. Often pelting him with pots, vases and pans as it was revealed in an audio confession. Amber Heard, an Ambassador for Women's Rights and a domestic abuse advocate said the following the morning after she had attacked Depp, attempting to downplay her outburst.

'I'm sorry that I didn't, uh, uh, hit you across the face in a proper slap, but I was hitting you, it was not punching you. Babe, you're not punched.'



'I don't know what the motion of my actual hand was, but you're fine, I did not hurt you, I did not punch you, I was hitting you.'

'I can't promise you I won't get physical again. God I f**king sometimes get so mad I lose it.'

'You poke an animal enough, it is eventually, it doesn't matter how friendly it is, it's not cool.'

The whole cycle, which included a practically ruthless public assessment of a couple's private life, erected from an unmistakably a profoundly grieved relationship, however the case relied upon demonstrating who had done what to whom. Furthermore, eventually, the adjudicator concluded to depict Depp as a "wife beater". Causing Depp to be removed from the cast of the new *"Fantastic Beasts & Where to Find Them"* movie, which then caused disturbance among many fans of the star. Due to this many Depp fans are asking to remove Amber Heard from the cast of *"Aquaman."*

In Complete Intolerance of Margaret Court

By Charlie Stamatogiannis

In my experience, one of the most absurd yet frequent comments made in political discussions when it comes to matters of left versus right is 'so much for the tolerant left'. This is nonsensical for a few reasons; for one, I have never heard anyone on the left describe their position as 'tolerant'. In fact, I like to think we make it abundantly clear that we want absolutely nothing to do with bigotry of any kind (and if you don't believe me, I suggest you go speak to the mythical Supreme Leader of Antifa). The second reason is less petty and actually serves as to construct an argument rather than just take cheap shots at conservatives. If you're at all familiar with Karl Popper's Paradox of Tolerance, you'll know where this is going...

Before I continue, I'd like to quickly clarify that I do not believe that support for Margaret Court, whether that be as an athlete or a controversial pastor, is synonymous with being on the right. That said, I say with confidence that most people defending her right to be promoted to a Companion of the Order of Australia likely lean that way. The Paradox of Tolerance states that in order to maintain a tolerant society, we must not tolerate intolerance. This sounds pretty simple, to me at least—stamp out the bigots

(including Ms Court) and hurrah, we have achieved tolerance! But then the issue arises of how we determine what should and shouldn't be tolerated, and we have ourselves a divided public opinion. Do we choose to tolerate religious freedoms or LGBT+ identities? From my perspective,



we shouldn't even have to debate this, as it's obvious that Court disseminates homophobia and transphobia under the guise of exercising her religious freedoms. Based on this, we can determine that both religious freedoms and LGBT+ identities should be tolerated, but only so long as neither infringe upon the other. Some more progressive folks who hold religious views would even argue that Court wrongly weaponizes and misinterprets the Bible, and that her intolerance isn't inherently linked to her religious identity, but instead allows her to confirm her bias on perceived (although unfounded) moral principle. I can't say I really have an opinion on this take, but I think it's definitely worth questioning whether we should really view this as a conflict between ideas, or more accurately identities, worth tolerating.

Aside from Australian society potentially devolving further into intolerance, I don't quite understand honouring, let alone promoting Court to such an esteemed order, on the basis of her athletic achievements. Whether you side with her comments or not, I think we can all agree it's pretty poor of a public figure to direct hateful rhetoric towards other competitors in your field. In 1990, Court made criticisms of tennis great Martina Navratilova, stating that although she is a 'great player', Court would prefer 'someone at the top who young players can look up to'. She then confirmed

her homophobic bias by saying that 'it's very sad for children to be exposed to homosexuality'. To me, this screams 'bad sport', and even if we were concerned with athletic merit alone, surely this is a rather compromising memory of Court.

And now, allow me to pre-emptively defend against what I predict will be the most popular argument in favour of Court among high school students; (insert un-nuanced take on cancel culture and how it supposedly destroys everything good). I'll save my critique of the 'cancel cancel culture' attitude for another time, for now I'll direct your attention to Court in 2017, writing a letter to The West Australian calling for a boycott of Qantas after the airline publicly supported marriage equality. In other words, Court participated in cancel culture according to its most basic definition, so why on Earth should she be exempt from it?

Quite frankly, examining and thus disproving the varying ways in which Court's comments could be put aside in order to celebrate her sporting achievements feels wrong. Even if I am making a point to decry her, playing devil's advocate even for a second is so pointless when her words have inflicted so much damage on a community I love so dearly. If this weren't written for a school-based publication, I assure you I would have abandoned all eloquence and simply said in words far-from-graceful and profanities unfavourable to the ears, that Court is an abhorrent human (although I'm sure this format does far more for my argument).

Honouring Court once was questionable enough, honouring her a second time is quite honestly disgusting. Not only does it condone her deplorable comments, but it also sends a message of 'this is the best we've got' in terms of Australians, and indicates a degree of complacency that people of different marginalised groups simply do not have the privilege to so ignorantly possess.



In protest against Court's promotion, Clara Tuck Meng Soo, a transgender medical practitioner awarded the Medal of the Order of Australia in 2016, gave notice to the office of the Governor-General that she would be returning her medal. Similarly, journalist Kerry O'Brien, who was due to receive an honour on January 26th 2021, refused to accept his award due to the 'deeply insensitive and divisive decision' to honour Court a second time. Celebrating Court is an insult to the Australian LGBT+ community, especially those of which have been honoured alongside her by the Council for the Order of Australia. Intolerance is a slippery slope, and with Trump's presidency having already majorly shifted the overton window, we can't afford to devolve even further. I say we start the year right by trying to correct this mistake; let's not tolerate Margaret Court.



Artwork by James Hillier (@Nordacious on Instagram)

Vale Olympia Dukakis

Words by Luke Reichstein

An icon of stage, film and television, Olympia Dukakis was born in Lowell, Massachusetts on June 20, 1931. She spent her early years devoted to the theatre, quickly being noticed by critics and in 1963 she was awarded an Obie Award for Distinguished Performance as Widow Leocadia Begbick in Brecht's *Man Equals Man*. From there Hollywood called with roles in *Look Who's Talking*, *Mr. Holland's Opus* and *Steel Magnolias*, in which she was Clairee Boucher, digging for gossip with the one-liner: "If you don't have anything nice to say about anybody, come and sit by me!" In 1987 Dukakis reached the peak of her fame, starring alongside Cher, in her Academy Award and Golden Globe winning performance as no-nonsense matriarch, Rose Castorini, in *Moonstruck*.

But it was in 1993 that Dukakis risked her entire career in her role as Anna Madrigal in *Tales of the City*. Armistead Maupin's novel was adapted for television with Dukakis as Anna, the marijuana-growing matriarch and owner of the apartment

building at 28 Barbary Lane. Born a man and transitioned, the name Anna Madrigal is an anagram for A Man and a Girl. Dukakis brought warmth and wittiness to Anna Madrigal that made her one of the most beloved characters in the cast, reflecting the way Maupin depicted her in his book. She played Anna Madrigal in

the follow-up series that aired in 1998 and 2001.

Her final adventure as Anna Madrigal occurred in 2019 in the Netflix-produced update of *Tales of the City* that brought closure to the storyline. Her casting in this final chapter brought some controversy, as a



cisgender actress playing a trans character was not in keeping with the demands of the queer community. At the time executive producer Alan Poul rebuffed these suggestions noting "the very bold decision made by Olympia to play a trans character in the 1990s" and that "she has clearly earned the right to finish out the role."

As one of the first actresses to play a trans character, Olympia Dukakis brought visibility and humanity to a community that had been neglected for far too long. She passed on May 1, 2021 aged 89.



The Flawed Argument

A frequently cited argument opposing Welfare programs such as Universal Healthcare, Universal Education and Universal Basic Income, is that people won't work if they can get money for 'doing nothing', from the government. In essence, that government handouts disincentivise people from working. This rhetoric has resurfaced in recent times, with the calling to defund Job Keeper and Job Seeker, as they allegedly are making people reluctant to return to the workforce. It is crucial to note that these claims are often substantiated by anecdotal evidence, rather than statistics.

Welfare doesn't make people lazy: Debunking the 'Dole Bludger'

By Alex Brown

The Evidence

A group of MIT and Harvard researchers conducted a Meta Study of 7 cash transfer programs in 6 developing countries, and found that these programs had no effect on work participation. In fact, this study also references another study, which found a particular grant program in Uganda increased work hours by 61%. However, these programs were directed towards some of the poorest people in the world, and they are not necessarily comparable to an Australian welfare program. A more accurate example would be the Alaskan Permanent Fund: a basic income program that gives money to all Alaskan residents unconditionally, paid for by taxes on the oil industry. The only change in work behaviour was a slight increase in the share of part-time work, however, there was no decrease in the share of people employed. Another study on Medicaid in the United States found that it had a statistically insignificant effect on labour participation. Overwhelmingly the evidence from studies conducted by economists is that the stereotype that welfare recipients are lazy and refuse to do work is, without a shadow of a doubt, completely false.

Personal Failure or Systemic Issue?

According to a study by the World Economic Forum, the more people attribute poverty to personal failure, the less generous that the welfare systems of countries will be. In Australia, being poor is a larger indicator of experiencing discrimination as opposed to race, sex, sexuality and other, similar factors. Many Australians think of poverty as a personal failure. A sentiment that is as inaccurate as it is harmful. There are many different reasons for people being poor in Australia, a common one being a lack of opportunity due to being born into a financially disadvantaged family. Australia is one of the least socially mobile countries in the developed world, meaning that if you are born in a poor family, you are very likely to stay poor your entire life. More often than not, people in poverty are in poverty by no fault of their own, but even

if they were, would this justify Australia's attitudes towards poverty? For the sake of the argument, let's say all poor people are poor because they made bad decisions. Should they be left to suffer in poverty because they made a mistake? What led them to making that mistake? How can we stop people from making that same mistake? Blaming poverty on the impoverished achieves nothing. It ignores the suffering of struggling Australians. Poverty can be eradicated, the first step is acknowledging that poor people aren't to blame.

The Choice Between Work and Welfare

Looking at the quantifiable effects of welfare on employment does disguise the personal effects of welfare. The only two factors that affect the decision between welfare and work is how accessible each is. In places with low wages, high structural unemployment and systemic discrimination it is much harder to choose work. Similarly, in places with poor and restrictive welfare programs and social stigma around welfare recipients, it is much harder to choose welfare. But what is so wrong with choosing welfare? Is dropping out of the workforce always a bad thing? Is productivity the sole value of humans? Is being able to afford the essential items in order to live while unemployed bad? Being able to stay unemployed longer allows workers to find jobs more suitable for them. This diminishes Monopsony power, the ability of employers to coerce workers into worse contracts because of high competition for work. Furthermore, working less can be socially advantageous. Retirement is a way people drop out of the workforce and it is seen as positive. Working less because welfare is covering some of the bills isn't laziness. In some cases, prior to welfare, there are people who work ridiculous hours every week to make ends meet. Is it bad to go from 60 hours a week waiting tables to 40? What about going back to school, is working less in order to study, lazy?

Is Laziness a Symptom of Welfare?

Welfare ultimately only reduces work when it is higher than wages. But why is this an issue with welfare? Why should welfare be eradicated because multi-billion dollar companies like to pay their employees as little as possible? Isn't a principle of capitalism that businesses must pay their employees enough that they're willing to work there. Companies are failing to pay their workers enough to live on, so maybe it's them who should be under scrutiny instead.



But what about the Children?

The benefits of welfare extend past helping the working class pay the bills. The social benefit of eradicating poverty is tremendous. 774,000 children in Australia are living below the poverty line, to call these people poor because of their own faults and not because of factors far outside their control would be unambiguously false. Childhood poverty is linked to poorer performance in schools, poorer socioeconomic outcomes, and higher rates of criminality and mental illness. The argument that welfare is bad because it encourages people to be lazy is such a shallow argument. It ignores the reality of poverty and spitefully decides that the wellbeing of 774,000 children is less important than punishing 'free loaders'.

Ultimately this argument unravels to a simple question- do you want to help those who are disadvantaged and create a social safety net, or are you stubbornly opposed, and instead believe in a mythical group of 'lazy' welfare recipients?

Every person in this world who has used a computer has been using non-free software, software designed to take away the freedoms of its users. Have you used Microsoft Word, Microsoft Excel? Have you used Google Search? What about Microsoft Windows, Apple's macOS, a commercial antivirus, Adobe Photoshop, Google Chrome, drivers for NVIDIA graphics cards, a computer with a closed-source BIOS/UEFI (literally every computer), a computer with an Intel processor? These are only a few examples of non-free software. Have you used any of the above software? Most certainly you have.

Let's step back a bit. What constitutes free or non-free software? In this article I will not be referring to 'free' as in money, like 'free food', but free as in freedom, like 'free speech'.

You would have, most certainly, have heard about how different programs, devices, and online services track you, collect personal data, and in other ways limit or flout your freedoms. These are all examples of non-free software. Such software may hide itself behind a paywall, send diagnostic data to its creators (and often third parties), stop

working at specified points in time, require you to make an account, require your personal information (name, email address, phone number, credit card details, etc.), or other things along those lines. Such software might impose restrictions on your use of it and may restrict you from removing certain features, modifying it, etc. Windows, for example, doesn't let you uninstall Internet Explorer.

In contrast, free software is software that allows you to modify it, disable and enable what you wish, and use it as you want to, without taking away any of your freedoms, such as your privacy or your right to do whatever you want with the software. Great examples are the GNU/Linux operating system, GNOME Maps, and LibreOffice.

In my experience, free and open-source software works much better than non-free software. This is because free software has no monster-sized blocks of code designed to track you and/or make sure that you have paid for the said software. And the nature of open-source software is such that the source code of the program is available for anyone to examine and point out problems and bugs, which are then usually fixed by

the software developers. This is why I find free and open-source software superior to the proprietary counterparts, which are usually slow and buggy.

The GNU project, backed by the Free Software Foundation, was started in response to the fact that closed-source proprietary non-free software was prevalent (and still is) in the world. This started off with the creation of the GNU operating system (an operating system is the system that runs your computer and what all of your apps run on), which was incomplete until it was combined with the Linux kernel (a kernel is the core of an operating system). This resulted with GNU/Linux, a free and open-source operating system that is gaining more and more popularity among the tech community. It is widely used in servers (all those computers which make the Web work run on Linux) due to the fact that it has much less bugs and works much better than, let's say, Windows Server. 90% of cloud infrastructure in the world, including supercomputers, runs on Linux. And because it is free for anyone to use, modify, and redistribute, most smartphones, routers, and servers run on Linux or forks of Linux. Such is the power of free software.



A CALL FOR
FREE SOFTWARE
BY ANTON IVANOV

You may be wondering how you can avoid non-free software and switch to the better, free software alternatives. Here are a few alternatives that I recommend:

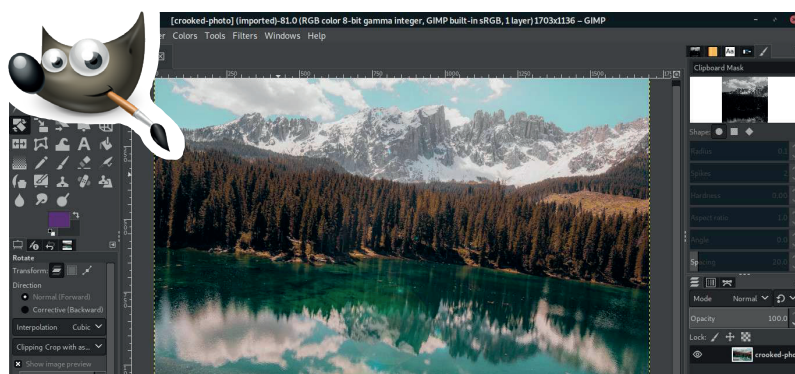
DUCKDUCKGO

DuckDuckGo is a free search engine, which you can use as a replacement for Google Search. It still provides good search results, and has many of Google Search's features (such as word definitions). Although it comes with advertisements enabled by default, you can disable these in DuckDuckGo's settings. Also, unlike Google Search, it comes with a dark theme which you can also toggle at any time (which can help your eyes).



GIMP

GIMP is a brilliant alternative to Adobe Photoshop. Both are hard to master, but come with a wide range of different tools which allow you to edit images however you want to. Unlike its Adobe counterpart, GIMP is free, and is actually created by the GNU project (GIMP stands for GNU Image Manipulation Program). If you are tired of the unusability of Microsoft Paint this might also be an option if you're willing to learn a lot about using GIMP.



GNU/LINUX

If you want to remove the proprietary blobs of Windows or macOS, you might want to give Linux a shot. Linux is a great operating system. Although it doesn't come as one complete operating system (I wish it was), it comes in a variety of distributions. These distributions contain the operating system and all the software that you would need to manage your system. Different distributions are suited for different needs. For most people who simply want a working system, Ubuntu is a great replacement for Windows or macOS, especially with a few tweaks. Personally I use Ubuntu, with a few of my own customisations, as one of my systems (because it has a lot of software compatibility). This is what I would recommend for most people. If you think you are a Linux master, though,

I would recommend a system which truly respects your freedoms and runs much more smoothly, like Alpine Linux. For beginners, setting up Alpine would be an overkill though, as you would need to setup everything from the graphical interface to audio to automated disk management.

If you are really willing to stretch yourself in the technologies field, trying Ubuntu might be worth it. It isn't for everyone though, as it is rather difficult for someone who has no idea on the underlying concepts of how operating systems work to setup and manage Ubuntu.



It is really important that people take back computing in their hands. As companies strive to generate as much revenue as possible by selling consumers' data to third parties, keeping software closed-source, and mass-producing software without checking for code quality, it is only up to the user's to choose between free and non-free software.

LIBREOFFICE

I find LibreOffice to be a great replacement for Microsoft Office. Typing on LibreOffice Writer is much faster than on Microsoft Word. Also, LibreOffice Writer is compatible with Word documents, even if it does sometimes mess up the formatting slightly. LibreOffice Calc is a great alternative to Microsoft Excel. Just like Writer, it is compatible with Excel spreadsheets. A unique thing about LibreOffice is LibreOffice Draw. Essentially you can add text boxes, shapes, symbols, and arrange them however you like. You could create drawings, fancy documents, sketches, and more. I highly recommend giving LibreOffice a try, even if you don't want to switch.



Representation in media, especially in TV and film, has come a long way in recent years, with more and more films with LGBT+ storylines coming out, and more LGBT+ characters are appearing in TV shows and movies alike. However, it's no secret that the mainstream iterations of both mediums still have a long way to go in terms of proper, accurate and uplifting representation.

But where big feature films fall short, network and streaming platform TV shows manage to get much more right with their representation and inclusion of LGBT+ characters- a claim supported by many within the LGBT+ community who strongly feel that they are often better represented in shows than in films.

So what makes TV better at LGBT+ representation and inclusivity? For starters, we need to consider what "good representation" is. While this is definitely not a simple question, at its core, good LGBT+ representation is characters that are identifiable as a member of the LGBT+ community, yet are not defined by their sexual orientation or gender identity. LGBT+ characters should also be significant to the plot, so they do not exist only to add diversity, or for comedic purposes. LGBT+ characters should matter and have depth to them.

Mainstream Cinema Has Something to Learn from Television When it Comes to LGBT+ Representation

By Akshara Radhakrishnan



Where Hollywood films fail at this, mainstream television has shone in its ability to produce shows which are celebrated for their LGBT+ representation. LGBT+ characters in big feature films are not given the time to be explored and grow, as they are on television, and are often relied on as comic relief, and used for what is called "token representation" – where LGBT+ characters are represented in easy to miss lines or scenes, but are still used to market the film. An example was the much hyped "exclusively gay moment" in Disney's remake of *Beauty and the Beast*, which ended up being a blink-and-you'll-miss-it shot where two men danced together in the final scene of the movie. The problem

with this being increasingly prevalent in mainstream film is that audiences miss out on seeing significant, well-rounded characters representing a group of people who have already been so underrepresented and mistreated in mainstream media.

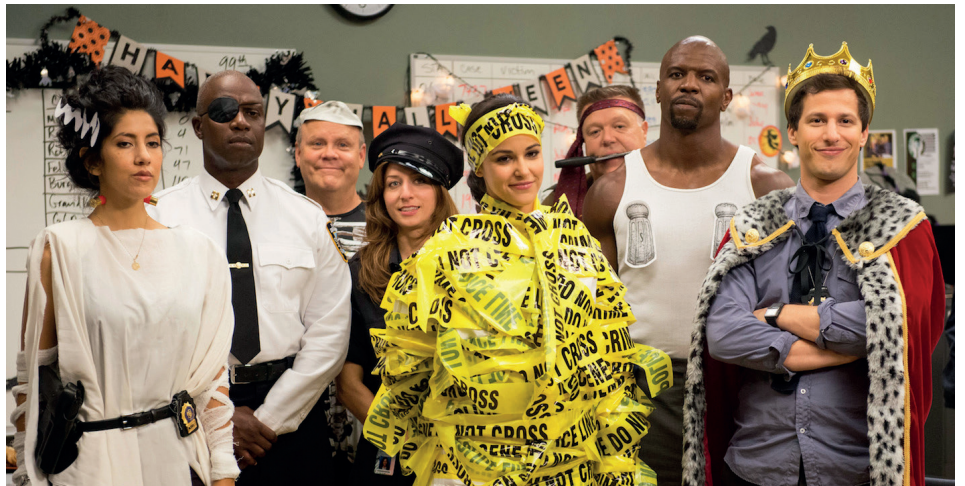
This is where TV comes in; mainstream TV shows give members of the LGBT+ community the opportunity to see their lives reflected in popular media, without losing wider their appeal. This comes with the fact that TV shows do a better job of representing different aspects of the life of LGBT+ people with depth and realism, something a feature film isn't able to do with their brief moments of "representation". The

small, barely significant LGBT+ characters in mainstream film can often lack greater significance because they don't display the journey these characters go through in discovering their identity, or even navigating everyday life for that matter TV shows are ideal for providing insight into this, allowing audiences to appreciate, and most importantly, understand and relate to the highs and lows which come with belonging to the LGBT+ community. Shows like *Brooklyn Nine-Nine* feature not only one, but two lead LGBT+ characters, who audiences see grow and struggle in their positions and relationships. We not only get to see detective Rosa Diaz come out to her friends as bisexual, but also her struggles afterwards as her parents don't accept her sexual identity. In shows such as *Bojack Horseman*, we get to see the character Todd go through internal conflict as he tries to figure out and come to terms with his own asexuality, even before he is able to come out to his friends. Seeing the journey characters go through before they are accepted by themselves and others is what makes LGBT+ representation in TV so much more impactful, as members of the LGBT+ community see more of their own lives reflected in storylines.

As well as this, LGBT+ characters in TV shows, despite not being the main character, feel equally respected and appreciated, because they exist not only for their representation of the LGBT+ community,

but are also engaging characters in their own right. Characters like Sophie Bursett from *Orange is the New Black* portray the life of a transgender woman while still being creating an amazingly engaging and dimensional character, and shows such as Netflix's *Sex Education* have been praised for being able to portray multiple characters who each go through individual, distinctly different, well thought out journeys of understanding and discovering their identities. Characters in the show are each given sufficient screen-time required

to not only develop the LGBT+ side of their characters' identities, but also their own strong personalities separate struggles and relationships with other characters, both platonic and romantic, all whilst not allowing any of them to fall into a one-size-fits-all character trope that has plagued queer film and TV in the past and present. This well roundedness and attention to other aspects of their characters makes anything they go through relating to their sexual orientation or gender identity much more real. Now, in comparing this to the





LGBT+ characters in many well-known films, it is extremely evident that they feel less significant and unrelatable because their only real identity is their sexual orientation, or, because we know nothing about their journey as an LGBT+ character, so it can be harder to identify with them.

A key film which comes to mind when discussing this unfortunately prevalent issue, is *Love, Simon*, in which the protagonist is a teenaged boy named Simon whose story navigating coming out as gay in high school is portrayed in the film. After being marketed as “possibly the most radically queer film of all time”, the film manages to alienate the only uncloseted gay character other than Simon, a person of colour named Ethan, and reduces his possibly more nuanced and complex depiction of being a gay male who is proudly out, to him simply

being too effeminate and flamboyant, therefore also subscribing to the outdated dismissal of such staples of gay culture as ‘too gay’. This therefore means the film ends up using his experiences with bullying and generally not being accepted as a joke, as, to quote Simon, he is “making it too easy for them [the bullies]” by being himself. This ultimately results in Simon, a middle-class, white, and conventionally masculine character being used to essentially disavow this depiction of being gay to serve the idea of homonormativity, minimising and ‘whitewashing’ the complex realities of queer people by presenting the experiences of Simon as those of all gay or queer people.

Television as a platform has proven its versatility, as increasingly more shows broadly represent the varied lives of LGBT+ characters authentically, as they

are created just like any other character, with personalities and struggles relating to and outside of their LGBT+ identity. This sort of positive representation of LGBT+ people is so incredibly important, as people who may not have much contact with members of the community in real life, will take what they see on TV and in films as factual. This creates the opportunity for film and TV to help remove some of the unfamiliarity and uncertainty people may have, and as positive representation leads to greater acceptance in real life, it is imperative that film catches up to TV in terms of striving for this, and that they both continue in the right direction towards accepting, supporting and celebrating the LGBT+ community.

SONIC RAINBOW

**June 4 Friday
Drama Suite**

\$5 tickets via TryBooking
Limited tickets available at the door



As part of this year's Pride Month celebrations, the Arts Captains and Glenunga's Queer Club bring you Sonic Rainbow, an upcoming music event this term. Expect all the usual, outstanding talent of Infinite Echo, but with the recurring themes of queer pride and love throughout all the performances. This event, while all about celebrating Glenunga's LGBT+ community, is not exclusive to queer-identifying students, and allies are encouraged to come along to have fun and show their support. Profits from food, drink and ticket sales will go towards Black Rainbow, an organisation committed to investing in the futures of Indigenous LGBT+ youth.

Keen to perform? An audition form will be sent out soon, so keep an eye on your emails.



Marvel's Blockbuster Serum

By Chetan Changalasetty

In the past decade, the *Marvel Cinematic Universe* (MCU) has redefined the movie franchise scene in the film industry. The franchise's 23 films have grossed more than \$17 billion USD (\$19 billion AUD) - more than any movie franchise in history. With each dedicated film averaging an impressive 84% on Rotten Tomatoes and 8 of the 25 highest grossing films of all time being part of the MCU. *Avengers: Endgame* (2019), is now the highest grossing movie of all time grossing a whopping \$2.8 billion USD (\$3.6 billion AUD). Achieving such a successful franchise is far more difficult than it sounds. The success of one movie usually does not indicate that the sequel or the franchise will be successful as well. "It's quite a risk taking process", John Favreau, director of *Iron Man 1 & 2* said. So how does Marvel make it look so easy?

The Corporate Story

The narrative of the *Marvel Cinematic Universe* is heavily based on the *Marvel Comics Group* - founded in 1939 by Martin Goodman, an American publisher of magazines and paperback books. In order to capitalize on the growing popularity of comics - especially superhero based comics Goodman created *Timely Comics*, which later became *Atlas Comics*, and later became the known *Marvel Comics Group*. The company had its ups and downs until the 60s when Goodman-hired writers Stan Lee and Jack Kirby, who created iconic superheroes still popular till this date, such as *Iron Man*, *Spiderman*, *Thor*, *The X Men*, *Black Panther* and more. For multiple

decades *Marvel Comics* and its rival *DC Comics* ushered through to the comic book industry. Throughout the 90s however the company's management took a turn by turning into a publicly held company in 1991. When the comic industry had a slump in sales, causing them to eventually sell the company to the Walt Disney Company.

Rise to Fame

At the beginning of the 21st century Marvel's profits were mainly derived from toys, video games, and other merchandise featuring popular characters from the comics. With companies such as Fox, Universal and Warner Brothers having success by translating popular comics to the big screen. Marvel's ambitious goal was to release a set of films featuring a wide range of characters all part connected in a single shared world. The journey started with Marvel's Phase 1 releasing *Iron Man* (2008), *The Incredible Hulk* (2008), *Iron Man 2* (2010), *Thor* (2011), *Captain America: The First Avenger* (2011) and Marvel's *The Avengers*, a film featuring Iron Man, Thor, Captain America and The Hulk. With the film grossing over \$1.5 Billion USD (\$1.94 Billion AUD) worldwide, the MCU was born - soon to become one of the most lucrative franchises in history.

Marvel continued on to produce films which included sequels to the old films, and introduction to new characters such as *The Guardians of the Galaxy*, and *Ant-Man* and a wave of television programs which were

not part of the MCU cannon. *Black Panther* (2018) was a big step for Marvel as it was the first film to win an Academy Award: receiving an Oscar for original score, costume design and production design. Changing the norm of the MCU, from being "kid's movies" to critically acclaimed movies.

The Future

With a significant setback during COVID-19, and the death of Chadwick Boseman (T'Challa/Black Panther) Marvel has recovered from the unfortunate damage and is moving on to create more projects. With its new partnership with Disney+, an online streaming site, Marvel is releasing TV shows featuring characters which have been introduced in past films. A wide range of movies are also being released to expand the narrative of the films. It is only exciting to see what the future has in store for Marvel.

Regarding the secret of such success Kevin Feige- head of Marvel Studios offered a quite simple explanation in an interview with *Variety*: "I've always believed in expanding the definition of what a Marvel Studios movie could be. We try to keep audiences coming back in greater numbers by doing the unexpected and not simply following a pattern or a mold or a formula". Therefore, the secret seems to be finding a good mix of innovation in film, retaining enough continuity to make all characters part of a family.



Minari - A Family's Assimilation

By Zac Briffa

The key in Lee Isaac Chung's *Minari* lies in the scene between Grandma Yi and youngest child David Yi at a creek nearby their homestead. Grandma is joyous over the growth of the Korean weed minari she previously sowed the seeds for, and explains to David the wonder of minari; their ability to grow anywhere. As well as recognising the resilience of the Yi family in their similarity to minari, this scene highlights a crossroads for young David, a first generation American, who until now had been neglecting his Grandma for not fitting his Americanized lens of what a grandmother should be. David's reckoning with cultural assimilation is at the forefront of Chung's warm and realised work.



Minari follows the Yi family, made of father Jacob (Steven Yeun), mother Monica (Han Yeri), eldest child Anne (Noel Kate Cho) and the aforementioned David (Alan Kim) and Grandma (Youn Yuh-jung) as they move their lives to rural Arkansas in the 1980s, with the adults struggling to adjust to American life. This telling of immigration feels so fresh and intimate that it may very well be biographical for director Chung, who himself was a first generation American raised around farms. This intimacy is created through the delicacy with which Chung treats his subject. He, with great assistance from his Director of Photography Lachlan Milne and composer Emile Mosseri, exposes us to an auditorium of sensory pleasures that evoke a dreamlike haziness. Chung creates such an embracing



atmosphere that narrative lucidity doesn't dominate, instead heeding the way for the swelling scores that synergise with sweeping landscapes and everlasting skies. Light scintillates with such a warmth it almost becomes daunting, perfectly engulfing the family's individual fears and aspirations taking on the American Dream; naivety (the children), haze (the parents) and sleepiness (the grandmother).

This ideology of American Dream is not battled with nor embraced, rather looked at from a powerfully neutral perspective, highlighting the gains and losses that come from it. However, it is abundantly clear that whatever construct of an American Dream

the Yi's possess is entirely through their own doing. Jacob is hellbent on creating a farm to better life for his family, but clashes with Monica who fears he has ultimately drifted further away from those closest to him through this pursuit. It is by tackling both the monetary and personal halves of the American Dream that we come back to the assimilation that David is confronted with, as shared not identically but thematically with the rest of his family. David and his sister have strong American accents, they drink Mountain Dew and watch wrestling on television. Contrastingly, their parents, despite living in America for a number of years, barely speak the language. Their children converse with them bilingually yet

there is barely a moment the parents utter a word of English to their children. There doesn't need to be, as is the case with any immigration, but it's the more nuanced developments such as Jacob's relationship with his exuberant Pentecostal neighbour (Will Patton) that suggest that much like the minari they're growing, the Yi family are making a home for themselves.



A Fiery Sky Over Israel


by Amin Slee

In May 2021, Palestinian terrorist organisation Hamas fired multiple rockets at the coastal city of Tel-Aviv in the Middle Eastern country of Israel. Video footage showed rockets flaring up in the sky and exploding on random buildings with innocent civilians scrambling for safety. This attack marked a climactic restart to one of the world's most controversial and costly conflicts as the debates between Israel and Palestine continue both domestically, abroad and on social media.

Recent attacks in the last few months were interpreted as retaliation for the deadly government crackdown on political dissent, and the brutal takeover of the Al-

Aqsa mosque in Jerusalem that injured dozens of Palestinians and at least 6 Israeli policemen. The State of Israel has gained mass condemnation from both foreign governments and the international community for its human rights abuses against civilians. An abundance of activists around the globe and on the internet have spread their message of so-called 'Israeli Apartheid' while comparing modern Israel to the Apartheid era in South Africa.

However, many questions still remain. Will this lead to another war? Will this seal the fate of Israel? Will this be a new beginning for Israel and its citizens?



A Miracle Drug Trial Gone Wrong? Who Would've Thought

How can a show that covers the Modern Day Mafia, a 70s Esque Lemur Heist & a Lord of The Rings Fantasy Setting, among other things, exist? Well, It's About an Experimental Drug Trial, of course.

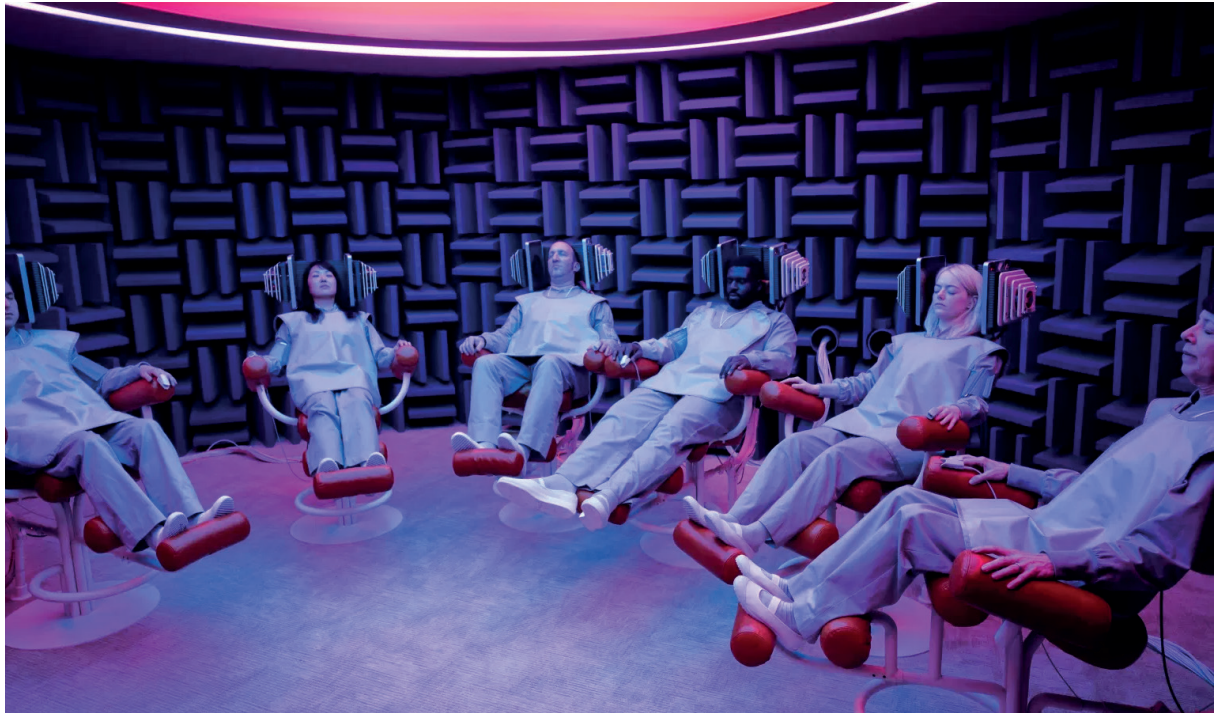
by Max Lock



If that synopsis of the show that this article will cover doesn't draw you in, then clearly you'll be skipping over it. However, if it did, then please allow me to introduce the 2018 Netflix original show *Maniac*. This limited series, comprising of ten episodes of drastically varying lengths, stars Emma Stone & Jonah Hill among many other actors that portray the roles of their characters in such a way that conveys every emotional beat that the showrunners wish to convey. However, the cast is not what truly stands out with this show; rather, it represents the transition our storytelling industry has begun to undertake into a majorly film based scene, with a larger focus on production quality rather than sheer quantity.

Of course, shows in the past few decades have consistently demonstrated an upward curve in the amount of time and effort placed into their visual and storytelling aspects, Netflix being at the forefront of this revolution (although in some cases this may not be necessarily the best thing), and I believe that *Maniac* is a prime example of this. With this in mind, let's take a look at the show.

The general plot of this show is one mentioned prior; in a retrofuturistic world, dripping with advertising and with a lack of human interaction, two average citizens Annie Landsberg and Owen Milgrim, both of whom have experienced some form of trauma, the latter having Schizophrenia, submit themselves into a highly experimental drug trial that is meant to cure all forms of mental illness by entering three stages of personalised experiences. These are induced by three pills, A, B & C, which each take the form of a different stage of the overcoming of grief, with C-Confrontation, being the setting for the series finale. But by some freak accident, the two protagonists mentioned prior's wires have somehow crossed, and from the very beginning they have begun to appear in one another's visions. The dreamscape hallucinations each character experiences are personalised to suit their problems, providing the settings for each unexpected concept the show manages to include.



One of the many reasons this show is so potent, and so symbolic of the quickly transitioning industry, is its subtle yet ever-present references and secrets only achievable in a medium such as this. From the broader themes such as the significance of Don Quixote and Bonsai Trees to recurring characters from the real world that have manifested themselves in the visions the characters experience, bringing to mind popular films and movies similar to this such as *The Truman Show* and *Wandavision*, both are creations of which I would recommend to anyone who enjoyed this one.

This story, written in such a way that it can be interpreted in multiple, conveys feelings of grief and disbelief in our reality in a tangible style that genuinely makes you believe that there may be something the show is concealing from you. It possesses much of the mystery of shows such as *Wandavision*, but rather than having a stark contrast from one episode in which you have no clue what is going on, and the next when all has been revealed, the show allows you to slowly pick up the mysteries without

giving it to you straight up. Thus, when you discover something especially secretive, the satisfaction is unrivaled, and once again we see the power that such a medium can be manipulated into possessing.

All of the elements which I have discussed provide valid points for the argument that Film & TV have reached a peak unrivalled by novels (although this form of storytelling most definitely still has its place; as a book hoarder I will never deny this), but I have not mentioned the one that is most likely the most obvious: The atmosphere the show creates.

Of course, there is a certain charm to the ability to allow oneself to lose all perception of time when entering the rich description of a novel; but when another medium presents an offer to be enthralled in the world created by film and media, then a choice can be made. *Maniac* presents some of the best set & costume design boasted by Netflix's budget that I have seen, with the wet, decrepit world Annie & Owen inhabit being sumptuous in the way that each dirty corner, each advertisement, each person's

outfit oozes with the rich, undeniable character of the world they inhabit. This is true for any of these possible worlds, with the 1920s seance being populated with immaculate furs and lint-free blazers while the halls of NATO are filled with coats and miniskirts and imposing guards. It is difficult to describe how real each reality created feels, and for this reason I implore you to watch the show yourself.

On that note, I conclude this article by once again encouraging you to go check out the show (although there is a content warning for extreme violence, coarse language, sexual references & a trigger warning for self-harm) as it, mentioned prior, beautifully highlights the new age of storytelling. If for no other reason, however, then watch it for the beautiful set and costume design, as that is originally what drew me into the show.



THREAT LEVEL

COVID

by Vidhi Vira

I was sitting with my family friends and my sister brought up the 'Black Fungus' crisis in India (which is also experiencing a terrifying COVID crisis). The Black Fungus article I chose to look at oddly ended with "Goat" so I was immediately compelled. I was click baited, in reality, however I wasn't disappointed. There was an entire paragraph that begged people to "stop rubbing cow dung and piss on your bodies to stop the spread of COVID". I remember it being one of the few things that had made me laugh in weeks.

I'm in no way excusing the garbage that is Indian politics, however it's hard to stop the spread of COVID in a country with fifty-four times the population of Australia and a third of the space. Sure, the leadership isn't great but the people aren't any better (and I can say this because I am Indian). To put into context, if ten percent of Australia decided to be goofballs during the COVID mini-crisis that's around two and half million people. If ten percent of India decided to do the same that's around one hundred and thirty million people.

a respectful funeral and seeing everyone around you hurt and be stuck. One of my family friends lost his grandad and his grandfather's last words to his father were "why aren't you here? Why didn't you come at the end? Why did you leave me alone?" because he didn't understand or know about the travel ban. We're all suffering and we can't do anything. We're all helpless. So, I hope that everyone can support their brown friends this year, Indian, Bangladeshi, Sri Lankan, Pakistani. Be there for them and be there for each other.

India is truly suffering right now and you can blame the terrible leadership, and

We've all lost people this year but what hurts is being unable to say good bye, having



grow.

the other day i sat in the garden
thought i'd do some homework there.
then i spotted him
a little weed
growing not two centimetres away from my big toe
stretching long like the expectations of my young soul
yet looking as limp as the cup noodles i can afford
the weight of a dying world on his little weed shoulders.
i tried to rip him up, he grew again
and again
and again.
i decided
maybe the world isn't so bad
because we can grow back
the ground heals
just like our sores scab over and pinken
the healing just looks a little different;
like a weed, growing when you try to cut him down.
-Edmund Arson

Hiraeth (n.)

Looking through the dictionary, I found this word-
A word that struck me too hard.
A word that describes my longing
My longing for a home so peaceful and so sound
Without all the theatrics of now.

They had told me to pick a side,
But that's something I can rarely ever do.
I was too naïve, I guess,
To realise they were always going to leave.
Whether I decided or not.

They didn't even glance back, not once.
But I could hear them well
The wind, it carries their words
I look back though.
I look back at the photos
Because they never change.
Even if we did.

So I stared at the word
Like it didn't exist.
My feelings seemed like a myth.

A word that described my longing for a home.
A home woven with the threads of my imagination.
The fabric soft and breathable.
Hiraeth is what I feel.

-Rishvaa



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May, 2021



Putting an emphasis on student voice and student life.